

MODERN FUNDAMENTALS 4 FINGERPICKING SCALES



or
*How I Learned to Ignore Dogma
& Embrace the Free Stroke*

by
Brad R. Thomson, M.M.

MODERN FUNDAMENTALS 4 FINGERPICKING SCALES

or
*How I Learned to Ignore Dogma
& Embrace the Free Stroke*

by
Brad R. Thomson, M.M.

ISBN 978-0-9892302-0-9

Copyright © 2013 by Brad R. Thomson
All Rights Reserved

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the author.

Photography by Joel Marsh
All Rights Reserved

About the Author

Brad R. Thomson is a classically trained jazz guitarist. He has a Bachelor of Music degree from the University of Nebraska at Omaha and a Master of Music degree from the University of Denver's Lamont School of Music. Brad has been playing music professionally in a variety of idioms since he was 15.

As a working Omaha guitarist, Brad performs mostly in clubs, at weddings, and corporate parties. While playing with local jazz legend Luigi Waites' band, some notable performances include: opening for the Dirty Dozen Brass Band at the Omaha Summer Arts Festival, Taste of Omaha, Jazz On The Green, and A&E television's Jackpot Diaries. In 2002 Brad was hired to play with Multi-Grammy award winning, The 5th Dimension, at Omaha's Fourth of July Memorial Park Concert. He was an adjunct professor of guitar at Creighton University before opening a local music store, Garage Guitar. Brad uses the alias Pierre Reinhardt when playing in his gypsy jazz ensemble, Manouche Moustache. Recently, he has begun to sing standards while playing fingerstyle jazz guitar.



Forward

As both a jazz and classical guitarist I have often encountered difficulties bridging the gap between the scalar facility of using a pick versus that of using the fingers. Breaking through the dogma of traditional technique was no easy task. I humbly present a method that has alleviated the dilemma for me.

This is not a book of scales, but rather an approach to the mechanics of the plucking hand in scalar applications.

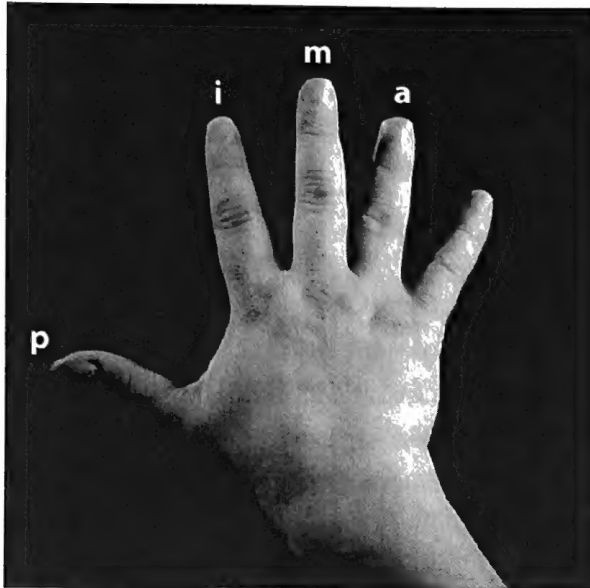
The 4 in the title of this book is intentional. Just as the human is able to run with the use of both legs, the cheetah is able to run at incredible speeds with the use of four legs. It is this line of thought, in accordance with ergonomics and economics, which has propelled my technique.

The exercises within will initially have no intentional musical context. Each fundamental technique will then be used in a deliberate harmonic application. Upon being indoctrinated, the guitarist will have the basic skill set needed for the implementation of most scale like passages. Enjoy!

Introduction

The musical examples in the book are simultaneously written in both the staff (treble or g clef) and tablature (tab) format. The measure lines are only used to show distinction from one string to the next.

Strict observance of the picking hand nomenclature is the most important aspect of this book.



Thumb (pulgar) - p

Index (indice) - i

Middle (medio) - m

Ring (anular) - a

As the alternate title of the book states, this is a modern methodology in utilization of free strokes.

For those guitarists who are not familiar with the term “free” and “rest” stroke:

Rest stroke

When you play the first string, for example, with “i”, and follow through the plucking motion and come to rest on the second string.

Free stroke

When you play the first string, again with “i”, and the finger leaves the string and immediately contracts into the hand.

The philosophy of playing a scale with free strokes versus rest strokes is a controversial topic. My summation is, whatever technique works best for you is the best for you. This book is a pathway to what works best for me. I have sincere hope that the concepts herein help you. Trying something new can transform or reaffirm your beliefs. Find the positive in everything.

Though it is not within the scope of this particular book, I do utilize the rest stroke in other applications. I have not abandoned it.

Rhythmic Primer






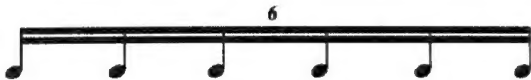


There are many approaches musicians take when practicing with their metronomes. In a nutshell, slow and even leads to fast and even. Guitarists, however, seem to ignore the rhythmic scale, which is playing at different subdivision levels of a beat. It is especially important.

Playing two notes per string makes one want to play two notes per beat. Playing three notes per string makes one want to play three notes per beat. So on and so forth.

Applying the rhythmic scale to each exercise is a method to avoid the sympathetic trap of wanting to play rhythms based on the number of notes per string. As much as I adore polyrhythmic approaches and beat displacement, I am compelled to refrain from opening a larger can of worms.

Rhythmic Scale - moving through subdivisions of a single beat

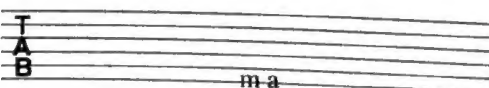
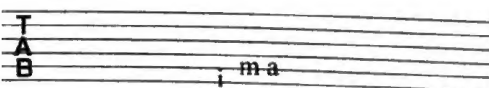
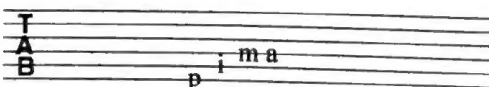
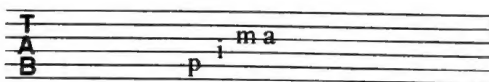
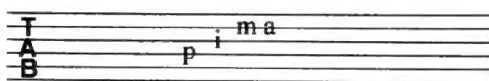
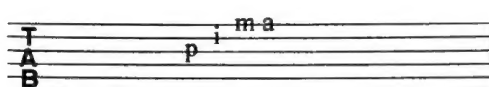
Beat Subdivisions

quarter note	
eighth notes	
triplet eighths	
sixteenth notes	
quintuplet sixteenths	
sextuplet sixteenths	
septuplet sixteenths	
thirty-second notes	

*Practice in any way you can think of.
Typically 1,2,3,4,5,6,7,8,7,6,5,4,3,2,1*

Picking Hand String Positions

With respect to anatomical alignment, the following picking hand positions are utilized in the linear application of the free stroke:



Notes and Tips as You Play Each Exercise

- Observe the double bar and take a breather.
- Building muscle memory takes time and repetitions. Never be in a hurry. Give it time and let it grow.
- I prefer to play in a long sleeve shirt. It is easier to maintain the same form with my fingerpicking arm while shifting through the different picking hand string positions.
- The classical guitarist will have a compelling moment in picking philosophy from the very first example. Hang in there. Try all the exercises. What I thought was initially cumbersome became extremely economical and ergonomic.
- Practice with patience and persistence.

Section 1 Two Notes per String

Exercise 1

Exercise 1 musical notation showing a sequence of notes (G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A) across six measures. The notes are written as eighth notes. The fret numbers for the strings are indicated below the staff: 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9.

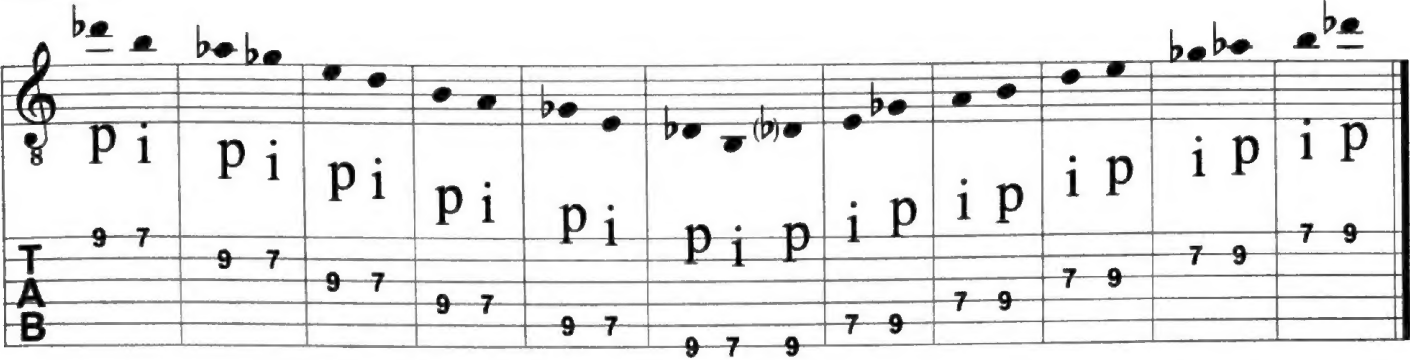
Exercise 2

Exercise 2 musical notation showing a sequence of notes (G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A) across six measures. The notes are written as eighth notes. The fret numbers for the strings are indicated below the staff: 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7.

Exercise 3

Exercise 3 musical notation showing a sequence of notes (G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A) across ten measures. The notes are written as eighth notes. The fret numbers for the strings are indicated below the staff: 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9.

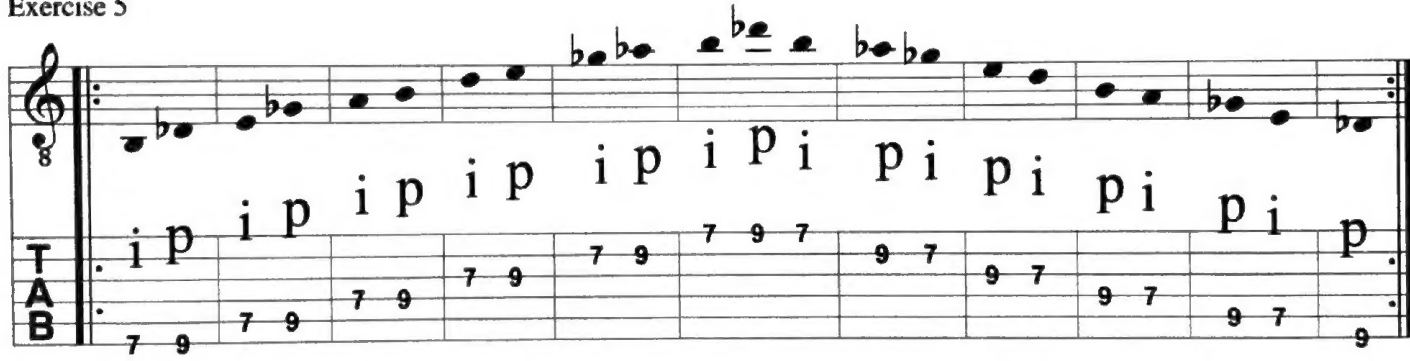
Exercise 4



Exercise 4 is a musical exercise in G major, 8/8 time. It consists of 10 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody is written on a single staff, and the bass line is written on a single staff. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of quarter and eighth notes, with some measures containing beamed eighth notes. The exercise is marked with fingerings (p, i) and fret numbers (7, 9) for the bass line.

Measure	Melody	Bass
1	G4 (p), A4 (i)	G2 (7), A2 (9)
2	B4 (p), C5 (i)	B2 (7), C3 (9)
3	D5 (p), E5 (i)	D3 (7), E3 (9)
4	F#5 (p), G5 (i)	F#3 (7), G3 (9)
5	A5 (p), B5 (i)	A3 (7), B3 (9)
6	C6 (p), B5 (i)	C4 (7), B3 (9)
7	A5 (p), G5 (i)	A3 (7), G3 (9)
8	F#5 (p), E5 (i)	F#3 (7), E3 (9)
9	D5 (p), C5 (i)	D3 (7), C3 (9)
10	B4 (p), A4 (i)	B2 (7), A2 (9)

Exercise 5



Exercise 5 is a musical exercise in G major, 8/8 time. It consists of 10 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody is written on a single staff, and the bass line is written on a single staff. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of quarter and eighth notes, with some measures containing beamed eighth notes. The exercise is marked with fingerings (p, i) and fret numbers (7, 9) for the bass line.

Measure	Melody	Bass
1	G4 (p), A4 (i)	G2 (7), A2 (9)
2	B4 (p), C5 (i)	B2 (7), C3 (9)
3	D5 (p), E5 (i)	D3 (7), E3 (9)
4	F#5 (p), G5 (i)	F#3 (7), G3 (9)
5	A5 (p), B5 (i)	A3 (7), B3 (9)
6	C6 (p), B5 (i)	C4 (7), B3 (9)
7	A5 (p), G5 (i)	A3 (7), G3 (9)
8	F#5 (p), E5 (i)	F#3 (7), E3 (9)
9	D5 (p), C5 (i)	D3 (7), C3 (9)
10	B4 (p), A4 (i)	B2 (7), A2 (9)

Section 1 *cont.* Harmonic Application of Two Notes per String
with the Minor Pentatonic Scale (common form)

Exercise 6

Exercise 6 musical notation showing a treble clef staff with a key signature of one flat (B-flat). The melody consists of six measures. Below the staff, the strings are labeled T (Treble), A (Alto), and B (Bass). Fingerings are indicated by numbers 7, 9, 10, and 'i' (index). The exercise demonstrates the harmonic application of the minor pentatonic scale in common form.

Exercise 7

Exercise 7 musical notation showing a treble clef staff with a key signature of one flat (B-flat). The melody consists of six measures. Below the staff, the strings are labeled T (Treble), A (Alto), and B (Bass). Fingerings are indicated by numbers 7, 9, 10, and 'i' (index). The exercise demonstrates the harmonic application of the minor pentatonic scale in common form.

Exercise 8

Exercise 8 musical notation showing a treble clef staff with a key signature of one flat (B-flat). The melody consists of ten measures. Below the staff, the strings are labeled T (Treble), A (Alto), and B (Bass). Fingerings are indicated by numbers 7, 9, 10, and 'i' (index). The exercise demonstrates the harmonic application of the minor pentatonic scale in common form.

A musical score for a song titled "Pi Pi Pi Pi Pi Pi Pi Pi Pi Pi Pi Pi". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics "Pi Pi Pi Pi Pi Pi Pi Pi Pi Pi Pi Pi" are written below the staff, aligned with the notes. The score is divided into measures by vertical bar lines. The first measure contains the first "Pi", and subsequent measures contain the remaining "Pi"s. The final measure contains the last "Pi". The score is presented in a clean, black-and-white format.

Exercise 10

8

i p i p i p i p i p i p i p i p i p

TAB

7 10 7 9 7 9 7 10 7 10 7 9 7 9 7 9 7 10

***"Apply to any scale form where there are two notes per string
(minor pentatonic, major pentatonic, etc.)"***



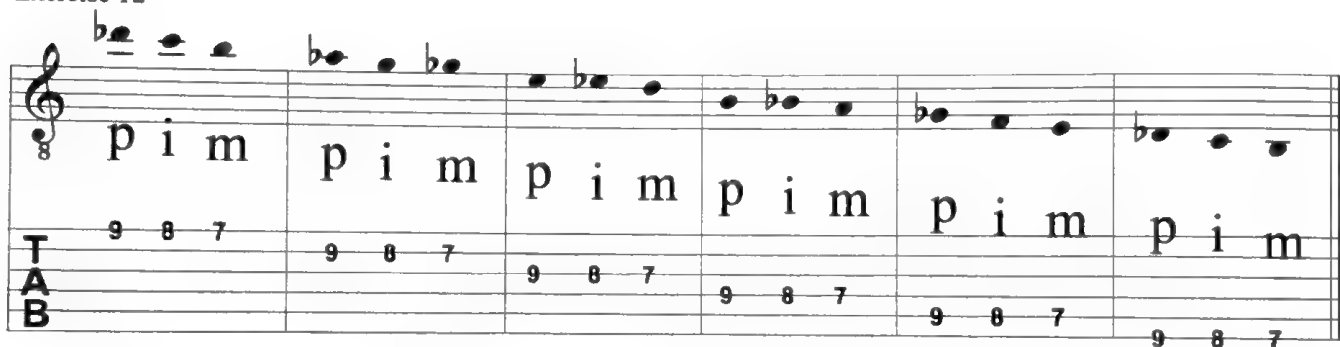
Section 2 Three Notes per String

Exercise 11



Exercise 11 musical notation. The staff shows a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. The fingering sequence is m i p m i p m i p m i p m i p m i p. The TAB sequence is 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9.

Exercise 12

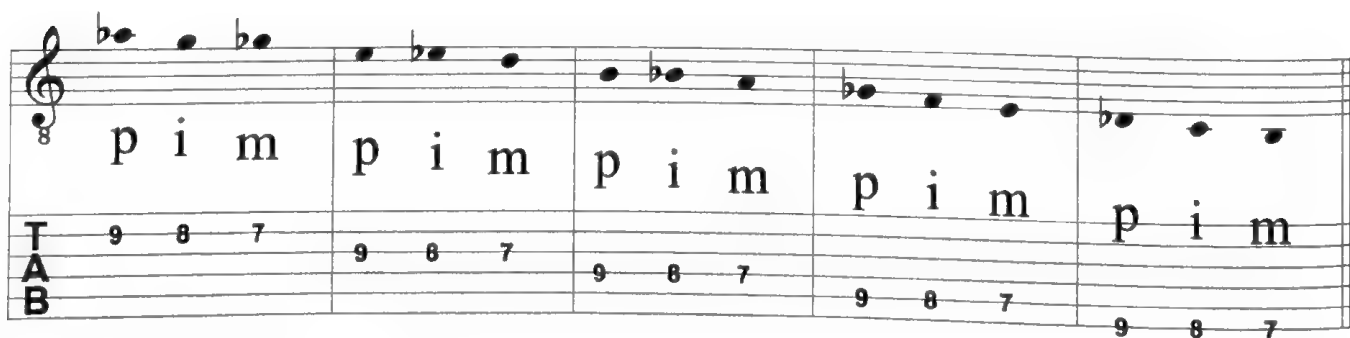


Exercise 12 musical notation. The staff shows a sequence of notes: Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7. The fingering sequence is p i m p i m p i m p i m p i m p i m. The TAB sequence is 9 8 7 9 8 7 9 8 7 9 8 7 9 8 7 9 8 7.

Exercise 13



Exercise 13 musical notation. The staff shows a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7. The fingering sequence is m i p m i p m i p m i p m i p m i p i m. The TAB sequence is 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 8 7.



Exercise 14 musical notation. The staff shows a sequence of notes: Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7. The fingering sequence is p i m p i m p i m p i m p i m. The TAB sequence is 9 8 7 9 8 7 9 8 7 9 8 7 9 8 7.

Exercise 14

p i m p i m p i m p i m p i m p i m i p

9 8 7 9 8 7 9 8 7 9 8 7 9 8 7 9 8 7 8 9

T A B

Exercise 15

m i p m i p m i p m i p m i p m i P i m

7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 8 7

T A B

p i m p i m p i m p i m p i

9 8 7 9 8 7 9 8 7 9 8 7 9 8

T A B

Section 2 *cont.* Harmonic Application of Three Notes per String with the Major Scale

Exercise 16

Exercise 16 musical notation showing a sequence of notes (m i p) across six measures, with fret numbers 7, 9, 11, 12, 11, 9 indicated below the staff.

Exercise 17

Exercise 17 musical notation showing a sequence of notes (p i m) across six measures, with fret numbers 12, 11, 9, 12, 11, 9, 11, 9, 8, 11, 9, 8, 11, 9, 7, 11, 9, 7 indicated below the staff.

Exercise 18

Exercise 18 musical notation showing a sequence of notes (m i p) across six measures, with fret numbers 7, 9, 11, 7, 9, 11, 8, 9, 11, 8, 9, 11, 9, 11, 12, 9, 11, 12, 11, 9 indicated below the staff.

Exercise 18 musical notation showing a sequence of notes (p i m) across five measures, with fret numbers 12, 11, 9, 11, 9, 8, 11, 9, 8, 11, 9, 7, 11, 9, 7, 11, 9, 7 indicated below the staff.

8

m i p m i p m i p m i p m i p

7 9 11 8 9 11 8 9 11 9 11 12 9 11 12

Exercise 20

Exercise 20

7 9 11 7 9 11 8 9 11 8 9 11 9 11 12 9 11 12 11 9

Section 3 Two and Three Notes per String in Alternation

- This is only one of many possibilities. Explore and be creative!

Exercise 21

Exercise 21

8

i p m i p i p m i p i p m i p

TAB 7 9 7 8 9 7 9 7 8 9

Exercise 22

Musical score for "Pi m" (part of "Pi m m m m m m"). The score is written on a treble clef staff with a key signature of one flat (B-flat). The melody consists of six measures. Below the staff, the letters "p i m" are written under the notes. A TAB line is provided below the staff with fret numbers: 9 8 7, 9 7, 9 8 7, 9 7, 9 8 7, 9 7.

Exercise 23

8 p i p i m p i p i m p i

T 9 7 9 8 7 9 7 9 8 7 9 7

A B

Exercise 24

T A B

9 8 7

9 7

9 8 7

9 7

9 8 7

9 7 9

m i p	i p	m i p	i p	m i p
TAB 7 8 9	7 9	7 8 9	7 9	7 8 9

Exercise 25

Exercise 25

Exercise 25

Key signature: one flat (B-flat)

Time signature: 2/4

Staff 1 (Melody):

Measure 1: B^{\flat} (4th line, repeat sign)

Measure 2: B^{\flat} (4th line), C (5th line), B^{\flat} (4th line)

Measure 3: C (5th line), D (6th line)

Measure 4: B^{\flat} (4th line), C (5th line), B^{\flat} (4th line), A (3rd line)

Measure 5: B^{\flat} (4th line), C (5th line)

Measure 6: B^{\flat} (4th line), C (5th line), B^{\flat} (4th line), A (3rd line), B^{\flat} (4th line), C (5th line), B^{\flat} (4th line), A (3rd line)

Staff 2 (TAB):

Measure 1: 7 9

Measure 2: 7 8 9






Measure 3: 7 9

Measure 4: 7 8 9

Measure 5: 7 9

Measure 6: 7 8 9 8 7

Letters: i p m i p i p m i p i m

				
TAB 9 7	9 8 7	9 7	9 8 7	9

Exercise 24

Treble clef, key signature of one flat (Bb). Notes: p (Bb), i (A), m (G), p (Bb), i (A), p (Bb), i (A), m (G), p (Bb), i (A), p (Bb), i (A), m (G), p (Bb), i (A), p (Bb).
 Fingering: 9 8 7, 9 7, 9 8 7, 9 7, 9 8 7, 9 7 9.

Treble clef, key signature of one flat (Bb). Notes: m (G), i (A), p (Bb), i (A), p (Bb), m (G), i (A), p (Bb), i (A), p (Bb), m (G), i (A), p (Bb).
 Fingering: 7 8 9, 7 9, 7 8 9, 7 9, 7 8 9.

Exercise 25

Treble clef, key signature of one flat (Bb). Notes: i (A), p (Bb), m (G), i (A), p (Bb), i (A), p (Bb), m (G), i (A), p (Bb), i (A), p (Bb), m (G), i (A), p (Bb), m (G), i (A), p (Bb).
 Fingering: 7 9, 7 8 9, 7 9, 7 8 9, 7 9, 7 8 9 8 7.

Treble clef, key signature of one flat (Bb). Notes: p (Bb), i (A), p (Bb), i (A), m (G), p (Bb), i (A), p (Bb), i (A), m (G), p (Bb).
 Fingering: 9 7, 9 8 7, 9 7, 9 8 7, 9.

Section 3 *cont.* **Harmonic Application of Two and Three Notes per String in Alternation with the Blues Scale (common form)**
 • This is only one of many possibilities. Explore and be creative!

Exercise 26

Exercise 26 musical notation and tablature. The staff shows a sequence of notes: i p m i p i p m i p i p i p. The tablature below indicates the fret positions: 7 10, 7 8 9, 7 9, 7 9 10, 7 10, 7 10.

Exercise 27

Exercise 27 musical notation and tablature. The staff shows a sequence of notes: p i p i p i m p i p i m p i. The tablature below indicates the fret positions: 10 7, 10 7, 10 9 7, 9 7, 9 8 7, 10 7.

Exercise 28

Exercise 28 musical notation and tablature. The staff shows a sequence of notes: i p m i p i p m i p i p i. The tablature below indicates the fret positions: 7 10, 7 8 9, 7 9, 7 9 10, 7 10, 7 10 7.

Exercise 28 musical notation and tablature (continued). The staff shows a sequence of notes: p i p i m p i p i m p i. The tablature below indicates the fret positions: 10 7, 10 9 7, 9 7, 9 8 7, 10 7.

Exercise 29

<p>p i</p>	<p>p i</p>	<p>p i m</p>	<p>p i</p>	<p>p i m</p>	<p>p i p</p>
<p>TAB</p>	<p>TAB</p>	<p>TAB</p>	<p>TAB</p>	<p>TAB</p>	<p>TAB</p>

Exercise 30

<p>i p</p>	<p>m i p</p>	<p>i p</p>	<p>m i p</p>	<p>i p</p>	<p>i p i</p>
<p>TAB</p>	<p>TAB</p>	<p>TAB</p>	<p>TAB</p>	<p>TAB</p>	<p>TAB</p>

Section 3 *cont.* **Harmonic Application of Two and Three Notes per String in Alternation with the Major Scale (common form)**
 • This is only one of many possibilities. Explore and be creative!

Exercise 31

Exercise 32

Exercise 33

Exercise 34

p i	p i	p i m	p i m	p i m	p i p
8 7	10 8	10 9 7	10 9 7	10 8 7	10 8 10

m i p	m i p	m i p	i p	i p
7 8 10	7 9 10	7 9 10	8 10	7 8

Exercise 35

i p	m i p	m i p	m i p	i p	i p i
8 10	7 8 10	7 9 10	7 9 10	8 10	7 8 7

p i	p i m	p i m	p i m	p
10 8	10 9 7	10 9 7	10 8 7	10

"Apply to all scale forms that utilize two and three notes per string"



Section 4 Four Notes per String

Exercise 36

amip amip amip amip amip amip

TAB 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10

Exercise 37

pima pima pima pima pima pima

TAB 10 9 8 7 10 9 8 7 10 9 8 7 10 9 8 7 10 9 8 7 10 9 8 7


Exercise 38

amip amip amip amip amip amip

TAB 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10

pima pima pima pima pima

TAB 10 9 8 7 10 9 8 7 10 9 8 7 10 9 8 7 10 9 8 7


a m i p a m i p a m i p a m i p a m i p
TAB 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10

Exercise 40

am i p am i p am i p am i p am i p am i p i m a

TAB

7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 9 8 7

p i m a	p i m a	p i m a	p i m a	p i m
T 10 9 8 7	10 9 8 7	10 9 8 7	10 9 8 7	10 9 8
A				
B				

Section 4 *cont.* Harmonic Application of Four Notes per String
with the Chromatic Scale

Exercise 41

Exercise 41 is an ascending chromatic scale exercise. The notation consists of a treble clef staff with a key signature of one sharp (F#) and a TAB staff below it. The scale starts on the 8th fret and ascends chromatically across six measures. Each measure contains four notes, with fingerings indicated by letters 'a', 'm', 'i', and 'p' below the notes. The TAB staff shows the fret numbers for each note: 9, 10, 11, 12 in the first measure; 8, 9, 10, 11 in the second; 7, 8, 9, 10 in the third; 6, 7, 8, 9 in the fourth; 6, 7, 8, 9 in the fifth; and 5, 6, 7, 8 in the sixth.

Exercise 42

Exercise 42 is a descending chromatic scale exercise. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a TAB staff below it. The scale starts on the 12th fret and descends chromatically across six measures. Each measure contains four notes, with fingerings indicated by letters 'p', 'i', 'm', and 'a' below the notes. The TAB staff shows the fret numbers for each note: 8, 7, 6, 5 in the first measure; 9, 8, 7, 6 in the second; 9, 8, 7, 6 in the third; 10, 9, 8, 7 in the fourth; 11, 10, 9, 8 in the fifth; and 12, 11, 10, 9 in the sixth.

Exercise 43

Exercise 43 is an ascending chromatic scale exercise. The notation consists of a treble clef staff with a key signature of one sharp (F#) and a TAB staff below it. The scale starts on the 8th fret and ascends chromatically across six measures. Each measure contains four notes, with fingerings indicated by letters 'a', 'm', 'i', and 'p' below the notes. The TAB staff shows the fret numbers for each note: 9, 10, 11, 12 in the first measure; 8, 9, 10, 11 in the second; 7, 8, 9, 10 in the third; 6, 7, 8, 9 in the fourth; 6, 7, 8, 9 in the fifth; and 5, 6, 7, 8, 7, 6, 5 in the sixth.

Exercise 43 continues with a descending chromatic scale exercise. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a TAB staff below it. The scale starts on the 12th fret and descends chromatically across five measures. Each measure contains four notes, with fingerings indicated by letters 'p', 'i', 'm', and 'a' below the notes. The TAB staff shows the fret numbers for each note: 9, 8, 7, 6 in the first measure; 9, 8, 7, 6 in the second; 10, 9, 8, 7 in the third; 11, 10, 9, 8 in the fourth; and 12, 11, 10, 9 in the fifth.

Exercise 44

p i m a p i m a p i m a p i m a p i m a p i m a m i p

8 7 6 5 9 8 7 6 9 8 7 6 10 9 8 7 11 10 9 8 12 11 10 9 10 11 12

a m i p a m i p a m i p a m i p a m i p

8 9 10 11 7 8 9 10 6 7 8 9 6 7 8 9 5 6 7 8

Exercise 45

a m i p a m i p a m i p a m i p a m i p a m i p i m a

9 10 11 12 8 9 10 11 7 8 9 10 6 7 8 9 6 7 8 9 5 6 7 8 7 6 5

p i m a p i m a p i m a p i m a p i m

9 8 7 6 9 8 7 6 10 9 8 7 11 10 9 8 12 11 10

Section 4 *cont.* Harmonic Application of Four Notes per String with the Major Scale (not so common)

Exercise 46

Exercise 46 musical notation and tablature. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The melody consists of six measures of eighth notes: a4, a3, m2, i1; a4, m2, i1, p; a4, m2, i1, p; a4, m2, i1, p; a4, m2, i1, p; a4, m2, i1, p. The tablature below shows the fret numbers for each note: 3 5 7 8, 5 7 9 10, 7 9 10 12, 9 11 12 14, 12 13 15 17, 14 15 17 19.

Exercise 47

Exercise 47 musical notation and tablature. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The melody consists of six measures of eighth notes: p1, i2, m3, a4; p1, i2, m3, a4; p1, i2, m3, a4; p1, i2, m3, a4; p1, i2, m3, a4; p1, i2, m3, a4. The tablature below shows the fret numbers for each note: 19 17 15 14, 17 15 13 12, 14 12 11 9, 12 10 9 7, 10 9 7 5, 8 7 5 3.

Exercise 48

Exercise 48 musical notation and tablature. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The melody consists of six measures of eighth notes: a4, m2, i1, p; a4, m2, i1, p; a4, m2, i1, p; a4, m2, i1, p; a4, m2, i1, p; a4, m2, i1, p. The tablature below shows the fret numbers for each note: 3 5 7 8, 5 7 9 10, 7 9 10 12, 9 11 12 14, 12 13 15 17, 14 15 17 19 17 15 14.

Exercise 49

First system of Exercise 49. Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Tab: 19 17 15 14, 17 15 13 12, 14 12 11 9, 12 10 9 7, 10 9 7 5, 8 7 5 3 5 7 8.

Second system of Exercise 49. Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Tab: 5 7 9 10, 7 9 10 12, 9 11 12 14, 12 13 15 17, 14 15 17 19.

Exercise 50

First system of Exercise 50. Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Tab: 3 5 7 8, 5 7 9 10, 7 9 10 12, 9 11 12 14, 12 13 15 17, 14 15 17 19 17 15 14.

Second system of Exercise 50. Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Tab: 17 15 13 12, 14 12 11 9, 12 10 9 7, 10 9 7 5, 8 7 5.

Section 5 Alternation of Two, Three, and Four Notes per String
• This is only one of many possibilities. Explore and be creative!

Alternation of Two, Three, and Four Notes per String
• This is only one of many possibilities. Explore and be creative!

Tip m i p a m i p i p m i p a m i p

TAB 7 9 7 8 9 7 8 9 10 7 9 7 8 9 7 8 9 10

8 p i m a p i m p i p i m a p i m p i

TAB 10 9 8 7 9 8 7 9 7 10 9 8 7 9 8 7 9 7

[illegible]

Exercise 54

Treble clef, key signature of one flat. Notes: p i m a p i m p i p i m a p i m p i p
 Fingering: 10 9 8 7, 9 8 7, 9 7, 10 9 8 7, 9 8 7, 9 7 9

Treble clef, key signature of one flat. Notes: m i p a m i p i p m i p a m i p
 Fingering: 7 8 9, 7 8 9 10, 7 9, 7 8 9, 7 8 9 10

Exercise 55

Treble clef, key signature of one flat. Notes: i p m i p a m i p i p m i p a m i p i m a
 Fingering: 7 9, 7 8 9, 7 8 9 10, 7 9, 7 8 9, 7 8 9 10 9 8 7

Treble clef, key signature of one flat. Notes: p i m p i p i m a p i m p
 Fingering: 9 8 7, 9 7, 10 9 8 7, 9 8 7, 9

Section 5 *cont.* Harmonic Application of Two, Three, and Four Notes per String in Alternation with the Bebop Major Scale (common form)
 • This is only one of many possibilities. Explore and be creative!

Exercise 56

Exercise 56 musical notation and fret numbers:

Measure	Notes	Fret Numbers
1	i p	8 10
2	a m i p	7 8 10 11
3	m i p	7 9 10
4	m i p	7 9 10
5	m i p	8 9 10
6	i p	7 8

Exercise 57

Exercise 57 musical notation and fret numbers:

Measure	Notes	Fret Numbers
1	p i	8 7
2	p i m	10 9 8
3	p i m	10 9 7
4	p i m	10 9 7
5	p i m a	11 10 8 7
6	p i	10 8

Exercise 58

Exercise 58 musical notation and fret numbers:

Measure	Notes	Fret Numbers
1	i p	8 10
2	a m i p	7 8 10 11
3	m i p	7 9 10
4	m i p	7 9 10
5	m i p	8 9 10
6	i p i	7 8 7

Exercise 59

8 7 10 9 8 10 9 7 10 9 7 11 10 8 7 10 8 10

7 8 10 11 7 9 10 7 9 10 8 9 10 7 8

Exercise 60

8 10 7 8 10 11 7 9 10 7 9 10 8 9 10 7 8 7

10 9 8 10 9 7 10 9 7 11 10 8 7 10

*"Apply to all scales that involve alternation of
two, three, and four notes per string"*



Section 6

Five Notes per String

Exercise 61

The musical notation is written on a single staff with a treble clef. The melody consists of a sequence of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5. The lyrics 'A mi pi a mi pi a mi pi' are written below the staff, aligned with the notes. The first three notes (A, B, C) correspond to 'A mi pi', the next three (D, E, F#) to 'a mi pi', and the last two (G, A) to 'a mi pi'. The final note is a whole note A5.

8
a m i p i
7 8 9 10 11

a m i p i
7 8 9 10 11

a m i p i
7 8 9 10 11

Exercise 62

p i m a m

11 10 9 8 7

Exercise 63

a m i p i	a m i p i	a m i p i	a m i p i
7 8 9 10 11	7 8 9 10 11	7 8 9 10 11	7 8 9 10 11

a m i p i	a m i p i m a m i	p i m a m
7 8 9 10 11	7 8 9 10 11 10 9 8 7	11 10 9 8 7




p i m a m	p i m a m	p i m a m	p i m a m
11 10 9 8 7	11 10 9 8 7	11 10 9 8 7	11 10 9 8 7

Section 6 cont. Five Notes per String

Exercise 64

8 p i m a m p i m a m p i m a m p i m a m

T A B 11 10 9 8 7 11 10 9 8 7 11 10 9 8 7 11 10 9 8 7

 <p>p i m a m</p>	 <p>p i m a m i p i p</p>	 <p>a m i p i</p>
11 10 9 8 7	11 10 9 8 7 8 9 10 11	7 8 9 10 11

a m i p i	a m i p i	a m i p i	a m i p i
7 8 9 10 11	7 8 9 10 11	7 8 9 10 11	7 8 9 10 11

Exercise 65

--

Section 6 *cont.* Picking Hand Application of Positional Chromatic Scale

Exercise 66

8
a m i p i a m i p i a m i p i
T
A
B 7 8 9 10 11 7 8 9 10 11 7 8 9 10 11

8
a m i p a m i p i a m i p i
7 8 9 10 7 8 9 10 11 7 8 9 10 11

Exercise 67

8
p i m a m p i m a m p i m a
T
A
B 11 10 9 8 7 11 10 9 8 7 10 9 8 7

8
p i m a m p i m a m p i m a m
11 10 9 8 7 11 10 9 8 7 11 10 9 8 7

Exercise 68

a m i p i	a m i p i	a m i p i	a m i p
7 8 9 10 11	7 8 9 10 11	7 8 9 10 11	7 8 9 10

a m i p i	a m i p i m a m i	p i m a m
7 8 9 10 11	7 8 9 10 11 10 9 8 7	11 10 9 8 7

p i m a	p i m a m	p i m a m	p i m a m
10 9 8 7	11 10 9 8 7	11 10 9 8 7	11 10 9 8 7

Section 6 *cont.* Picking Hand Application of Positional Chromatic Scale

Exercise 69

8			
11 10 9 8 7	11 10 9 8 7	10 9 8 7	11 10 9 8 7
TAB			

8		
11 10 9 8 7	11 10 9 8 7 8 9 10 11	7 8 9 10 11

8			
7 8 9 10 11	7 8 9 10	7 8 9 10 11	7 8 9 10 11

Exercise 70

a m i p i	a m i p i	a m i p i	a m i p
TAB			
7 8 9 10 11	7 8 9 10 11	7 8 9 10 11	7 8 9 10

a m i p i	a m i p i m a m i	p i m a m
7 8 9 10 11	7 8 9 10 11 10 9 8 7	11 10 9 8 7

p i m a	p i m a m	p i m a m	p i m a m i p i p
10 9 8 7	11 10 9 8 7	11 10 9 8 7	11 10 9 8 7 8 9 10 11

Epilogue

Congratulations! You've made it this far. Your journey, however, has only just begun.

Technique is something that needs to become second nature. Its application must become one without conscious thought. The only physical task when playing is embracing freedom of movement-movement with little to no effort.

Intuition is your greatest ally. After going through the different examples the classical guitarist needn't bother writing in a fingering for a scalar passage. The goal is that the hand will simply produce the desired results. The improvising guitarist will only have to employ legato technique because he/she wants to, not out of necessity.

It is the constant responsibility of an instrumentalist to master various techniques. To transcend beyond their respective instrument and play music is the true goal. May this book be one small aspect that a fingerstyle guitarist absorbs so he or she can enrich the life of the listener.

Acknowledgements

I am ever grateful to all of my teachers, my guitar playing friends and colleagues, my students, everyone I have played music with, and everyone whose music I have enjoyed.

Saxophonist extraordinaire Curt McKean who generously translated my handwritten music notation to a proper format for this book. Long live Luigi Inc!

A special thank you to my family. They are the true litmus test of my music. When they say it is good, I know it needs improvement. When they are enthusiastic and their words struggle to describe emotion, I know I am improving.

My greatest appreciation goes to my wife, Julia. She is the most beautiful counterpoint to everything in my universe. She has taught me the meaning of life...Love.

"In years past, fingerstyle jazz guitar books have focused almost entirely on chord melody style playing. Books by great fingerstyle artists such as George Van Eps, Lenny Breau, Jimmy Wyble, Gene Bertoncini and Alan De Mause all dealt with aspects of playing solo fingerstyle jazz guitar. Finally, a book has been written that addresses the right hand technique in playing fingerstyle single note lines. Brad Thomson's book; "Modern Fundamentals 4 Fingerpicking Scales" teaches different right hand combinations using free stroke right hand techniques to help develop coordination, synchronization and speed. Mr. Thomson uses fairly easy left hand scale patterns so that all of the focus and practice can be placed on the right hand. The right hand thumb, index, middle and ring fingers are used in different combinations to produce flowing single note lines...This book is a must have for any guitarist wanting to play fingerstyle jazz guitar. I highly recommend "Modern Fundamentals 4 Fingerpicking Scales" as a great training manual for the jazz guitarist."

- **David Oakes**



This book is a great, methodical way to get inside right hand fingerings from an improvisational perspective. In addition, coming from a mostly classical perspective in terms of RH technique, I found myself quite challenged by some of the fingerings...which I feel will open up a lot more possibilities for me over time in terms of being flexible as an improviser. Not to mention, I hadn't really worked out 5 notes per string in terms of chromatic lines/execution. So there are definitely some great ideas in here that are kicking my @ss! Most of my time is devoted to my main instrument, the doublebass, but this will definitely be added to my classical guitar fingering repertoire.

- **Thomson Kneeland**

"With his 'Modern Fundamentals 4 Fingerpicking Scales', guitarist Brad Thomson has provided 'fingerpickers' of all styles with a clear and concise guide to develop versatility and flexibility in their right-hand technique. In a simple but comprehensive way, and with a light touch, Brad's manual presents a methodical approach to free-stroke scale playing, while leaving ample space to the player's imagination to build upon and expand on the materials offered in the book. Very useful!"

-**Ricardo Iznaola**

